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Publisher  
CHARLES BAND

Editor  
CHRIS ALEXANDER

Art Director  
ROMULUS

Marketing Director  
RY MANTIONE

Editorial Assistants  
NATHAN TROWBRIDGE  
IAN IRIZARRY  
NAKAI NELSON  
CARRIE GEMMELL

Contributors  
JASON BENE  
MATTHEW CHANDWICK  
STUART GORDON  
DAVID JAY  
TREVOR PARKER

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Dedicated to the memory of Albert Band (1924-2002)  
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# DELIRIOUS WORDS

When I was a kid growing up in Toronto, there was – and still is – a local channel (now a national one) called CITY-TV, the brainchild of media messiah Moses Znaimer, himself and his channel the source target of the CIVIC TV entity in fellow Torontonian David Cronenberg's satirical sci-fi masterpiece VIDEO DROME. True to the fiction, CITY-TV was put on the map because of its dedication to unspooling cinema of all sorts, yes, but specifically, after hours, movies that skirted taboo and good taste. Their "Blue Movies" series in the 70's offered horny bachelors and adventurous pre-home video windows into sweaty soft-core pornography and later, when I entered the picture (perhaps BECAUSE of my parent's exposure to said entertainments?) horror and exploitation films.

I was extremely young when my interests in genre cinema took root and CITY-TV was one of the chief culprits in spurring on that unyielding passion. I vividly recall reading the TV guide like it was a trade paper, eyeballing any movie that identified as horror and – because most of them were screening well past my bedtime – I would put a small alarm clock under my pillow and set it to the scheduled scary movie time. I would wake in fright because I was already spooked about sneaking around let alone be ripped from sleep by an ultra-loud sonic bleep. At any rate, I would creep slowly down the stairs to the living room, turning on the TV and keeping the volume as low as I could, lest I wake my parents and catch hell for nightwalking.

Outside of the 70's gems and life-changing re-runs of THE TWILIGHT ZONE, I noticed a few films that stylistically seemed to be linked. I remember seeing PARASITE first. I remember the opening, with a suffering actor (Robert Glaudini, I know now) squirming in slow, pan and scanned from widescreen 3D, motion while his stomach pulsed and popped. Then the words EMPIRE Pictures showed up on screen and BANG the title treatment slammed onto screen. I was scared to death and hooked. Now, PARASITE ain't a great film, even Charlie Band would admit that, BUT it was a huge film for me. It was my first Band film, it was tied into a period of my youth that was warm and safe and exciting in its discovery of movies I was actually not supposed to be watching. It was a birth.

Presumably, Charles and his dad Albert had sold a block of their EMPIRE gems to CITY-TV because after PARASITE, more films bearing the bolded name EMPIRE appeared on my late night radar. TRANCERS. ELIMINATORS. THE DUNGEONMASTER. RE-ANIMATOR. METALSTORM. Bizarre, interesting movies that offered a scrappy alternative to studio horror films. The EMPIRE films had an exotic, garish and European flare and while some were better than others, all had a very specific energy, lush music – by Richard Band, of course – and more often than not, glorious, pre-teen stimulating sex and violence.

And as I aged and exposed myself to more movies and endlessly absorbed FANGORIA and bought books and met other kids who dug the junk I dug, I followed the work of Charles Band. In my teens, my local video store would save the FULL MOON video promo posters and I would tack them on my wall, much to my mother's disdain. FULL MOON movies were films that my friends and I would rent in bundles and drink our parents' alcohol while watching, thrilling to the blood, outrageous concepts, ample nudity and again, lush production values, more than other direct-to-video genre movies seemed to boast.

So flash forward. In my 20's I got a job for Warner Bros. Films as a publicity assistant which led to me meeting many members of the media, among them the editor and publisher of Canadian horror magazine RUE MORGUE which led to me having the gift of sharing my passion and enthusiasm for horror to a receptive audience which years later led to an association with FANGORIA magazine which remarkably led to me taking over as the editor of FANGORIA to eventually making my own low-budget horror movies.

And now, here we are. You and I. You, the fan who perhaps had a similar youthful awakening into the fun, unique and fascinating circus that is the serpentine, celebrated, debated, discussed and ultimately beloved world of Charles Band, Empire and Full Moon. Hundreds of films, thousands of talents that have both gone on to fame and vanished from sight. And best of all, unlimited stories to tell.

I became friendly with Charlie several years ago and, despite the gap in our generation, when I'm with him I become that permanent 12-year-old-kid, obsessed with weird movies and eccentric people and wild tales of adventure behind and before the lens. When we discussed the idea of putting some of these stories into a serialized format, the excited discussion led very, very quickly to the birth of DELIRIUM, the magazine you hold in your hand. It is our mission with this magazine to – 6 times a year – create a salute to that undying, rag-tag spirit of the houses Band built, filled with color, humor, fascinating tales, gorgeous artwork and esoterica. We hope you love the voodoo we've cooked up.

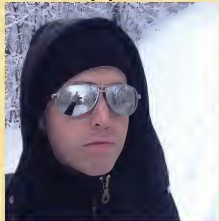
I am privileged and honored to be able to oversee my favorite childhood monster magazine in FANGORIA and now further thrilled that I can indulge my other obsession with the Empire and Full Moon universes, creatively. I'd say it was luck, but rather, I think it was fate.

Thank you, Moses Znaimer. You started the fire. Long may it burn.

—Chris Alexander

Editor

blackglovekiller@gmail.com



# FULL MOON RISING

What's new and hot in the FULL MOON universe and beyond.

## SCREAM QUEEN ROYALTY LOSE THEIR HEADS IN NEW SERIES

People will tell you that sexism and racism are the primary social ills plaguing commercial filmmaking when in truth, its ageism. When an actor or artist passes their presumed professional expiry date, when the bloom of youth leaves them, it becomes harder

each one of these lovely ladies meets their end at his hand, their still pretty heads winding up as trophies on his wall.

Marbid? You bet. Funny? Absolutely, blackly so.

Outside of Bauer, Quigley and Stevens, TROPHY HEADS rounds up Full Moon veterans Darcy DeMass (FORBIDDEN ZONE: ALIEN ABDUCTION), Denice Duff (SUBSPECIES II-IV) and Jacqueline Lavell (HEAD OF THE FAMILY).

christened the "Ganja Version", we've gone back – way back – to 1996 and dug up Band's cult classic HEAD OF THE FAMILY, boasting it with even more spiffy, or spiffy reuls.

HEAD OF THE FAMILY: GANJA VERSION is an interactive, party remix of the hilarious southern fried American gothic trash gem that tells the tale of the Stackpools, a mutant clan of misfits and miscreants puppet-mastered by their deranged, evil genius brother who is in fact a massive cranium and little mare. When a local yokel, his mistress and her outlaw hubby tangle with the family, much madness, violence and sex ensues.

The Ganja Version far HEAD OF THE FAMILY comes jam packed with tons of additional content, with ample anscreen trivia popping up during the course of the film that gives deep insight into the people, places, and events that led to the creation of the flick. The "Golden Moon Contest" gives eagle eyed viewers the chance to hunt down golden moon icons hidden in the film and if you can track them all down by the end of the film, you'll get the opportunity to win some awesome free prizes.

And of course, like in GINGERDEAD MAN VS. EVIL BONG our very own "Ganja Girl", Mindy Robinson, also appears during the film to let the viewer in on some awesome merchandise opportunities, and non-stop head puns.

To get an (red) eyeful of this hazy riff on a bona fide exploitation movie classic, visit [www.fullmoonstreaming.com](http://www.fullmoonstreaming.com).

—Brian Pan



and harder to find work and that is, pardon our linguistics, utter bullshit.

Look at the ladies who unofficially fall into the category of "Scream Queen". Known in their primes as prima eye candy employed to blend with the capious spurting fluids in the horror and exploitation films in which they graced, many of these ladies are not only considered royalty for their uninhibited exhibition of their physical charms but are more often than not, woefully undervalued actors and artists themselves who really knew how to own a frame and sadly, many of these mega-stars just aren't used nearly enough anymore.

Full Moon's latest serialized venture, the screamingly funny and gruesomely violent TROPHY HEADS aims to change that.

Assembling a who's who of femme fatale ferocity including such legends as Michelle Bauer, Brinke Stevens and Linnea Quigley, TROPHY HEADS is an upcoming web-series from Full Moon Streaming that tells the episodic tale of another who feels these ladies aren't getting the treatment they deserve, albeit with an unhealthy bent. Seems this obsessed fan writes his days away sitting in his mother's basement inundating his eyeballs with classic images of his scream queen heraes until he snaps and – with the approval of his equally demented mom – apts to put a diabolical plan into effect.

Six sultry scream queens are set in the psycha's sight and one by one he begins to "collect" them, transporting them to a makeshift prison he's set up in his basement. And one by one, in every episode,

Keep an eye wide open for the series, premiering and unspooling only at [www.fullmoonstreaming.com](http://www.fullmoonstreaming.com).

—Nathan Matthias

## HEAD OF THE FAMILY GOES GANJA!

After the wild success of Full Moon Streamings stoner-stained redux of Charlie Band's GINGERDEAD MAN VS. EVIL BONG last year,











# STUART GORDON'S *THEATRE OF BLOOD*

RE-ANIMATOR's legacy of off-color carnage continues to hold court in horror.

By Chris Alexander



forged his name as a filmmaking force without peer.

For this inaugural issue of *DELIRIUM* Magazine, we locked a line on Gordon to talk about the movie that put him on the map and why the world still trembles and bows at the glowing green *Italics* that will forever spell out the 5-syllables: RE-ANIMATOR.

**DELIRIUM:** You started in theatre...

**GORDON:** Yeah, I majored in theatre at the University of Wisconsin. I ended up leaving the theatre after I got arrested for a production I did there.

**DELIRIUM:** Was this the legendary, lurid mounting of *PETER PAN*?

**GORDON:** Yeah, yeah it was. So I moved to Chicago after that and started the Organic Theatre Company. With *PETER PAN*, we did it as a political statement against the protestors in Vietnam and the Chicago Democratic Convention, which happened in 1968 which is when we did the play. We took James Barrie's play and we didn't change a word but instead of fairy dust, our cast dropped acid and the

It's astounding to fathom that it's been nearly three decades since Empire Pictures unleashed the mother of all horny head horror movies in Stuart Gordon's towering paean to weird wit and designer ultra-violence, *RE-ANIMATOR*.

Indeed, the profound impact the HP Lovecraft-forged *RE-ANIMATOR* had on the genre continues to reverberate. It's untouchable. Inimitable. A gory loose cannon of lurid imagery, sexuality, necrophilia and black as night comedy that did the unthinkable: it both blew out the brains of even the most seasoned of shock fan while causing jaundiced mainstream critics to wildly praise its audacity. It pleased all while sparing nothing. No mean feat, that...

And sure much of its enduring success can be lauded at those magnificent prosthetic gags (courtesy of John Naulin, Tony Doublin and others), the magnetic central performance of Jeffrey Combs as the sociopathic genius Dr. Herbert West, the vulnerable eroticism of Barbara Crampton as the comely Meg Halsey, David Gale as the obsessive, egotistical and - eventually - undead Dr. Carl Hill, the screeching string score of composer Richard Band; indeed every element that comprises *RE-ANIMA-*

*TOR* works beautifully. But at its core is the cheeky, confrontational sensibility of theatre veteran turned living dark fantasy legend Gordon, a man whose love of actors, of dripping dialogue and of defying the expectations of audiences has firmly





trip to Neverland was a dance sequence portrayed by seven naked dancers with psychedelic lighting and that's what got us arrested.

**DELIRIUM:** 1968 wasn't exactly a puritanical time. Why were the nudity and the drug allusions so controversial?

**GORDON:** I think it had more to do with the political statement we were making. They just didn't want to hear that. Wisconsin has always been kind of a schizophrenic state. Some parts are liberal, some parts are conservative and it hasn't really changed that much since. So, yeah, there was this District Attorney who was running for re-election and he thought this could get him a tremendous amount of attention. We were taking this children's fairy tale and turning it into something people thought was obscene...

**DELIRIUM:** So, it did get this DA some attention and served his cause but it got YOU more attention in the long run, didn't it? Did you wear your arrest as a kind of badge of honor?

**GORDON:** Yeah! I mean we felt it was all about freedom of speech, you know. And we thought we should have the right to say whatever we wanted to. We had done other productions that involved nudity so we never had problems before but this one – for whatever reason – got to be a big deal. My wife Carolyn (actress and RE-ANIMATOR co-star Carolyn Purdy-Gordon) was arrested with me. This was before we were married so she was my girlfriend at the time.

**DELIRIUM:** So did this controversy give you a taste for being a kind of artistic terrorist, if you will?

**GORDON:** Well again, I had done other productions in that vein before. The first production I did was called THE GAME



SHOW and it involved locking the audience in the theatre and seemingly beating the crap out of them and raping them. It ended with the audience rioting after every show. So to answer your question, I have always enjoyed pushing people's buttons. I still do.

**DELIRIUM:** So for such a storied background, such a notorious legacy as a button pusher in theatre, why did it take you so long to make your first feature film?

**GORDON:** Well, when I was a teenager I used to make movies with my friends, these little 8mm films, but they were comedies. And with Organic, we did a TV adaptation of one of our plays, BLEACHER BUMS, which ended up being shown on PBS and did really well and that got me interested in the idea of using the theatre company to make movies and RE-

ANIMATOR was developed as a vehicle for the theatre company. I had all these great actors in my company like Joe Mantegna and Dennis Franz and they were getting all this work in movies and I thought, hell, why don't we just make a movie?

**DELIRIUM:** Why did you turn to the fantastical writings of HP Lovecraft as your initial cinematic source?

**GORDON:** It was a friend of my brother-in-law who suggested I take a look at the story "Herbert West-Re-Animator" which was a story I'd never heard of and the reason I'd never heard of was that it had been out of print. And I found out later that Lovecraft hated the story himself. I had to go to the library and find an old collection with it in it and finally read it and immediately thought that there was a movie in



there.

**DELIRIUM:** Any inkling as to why Lovecraft didn't care for the tale?

**GORDON:** What I've read was that he didn't like it because he was paid to write it. He was one of these guys that thought his best work was done just for the love of writing. He always called himself an amateur writer. So in some ways, to him, that made it a lesser work, but I actually think it's one of his best stories.

**DELIRIUM:** So you have this burning desire to make a feature, the next logical step in your creative evolution, at what point does Charles Band and EMPIRE Pictures come into the picture?

**GORDON:** Charlie got involved through Brian Yuzna who produced RE-ANIMATOR and he had made a deal with Charlie that in exchange for providing post-production facilities for us, Charlie could distribute the film. But Charlie was much more involved than just a distributor. You know, he would watch the dailies he said "You need a new director of photog-

raphy". So he encouraged us to replace our DP with (frequent Band collaborator and filmmaker) Mac Ahlberg and Mac did a sensational job. He also let us borrow some of his FX guys like John Buechler. His father, Albert, sat down with Brian and myself and made a lot of editing suggestions which were quite good too...

**DELIRIUM:** What are your memories of Albert?

**GORDON:** Oh, I loved Albert. He was this crotchety old guy who would say stuff like "It stinks on ice!" and "20 pounds of shit in a 10 pound saddlebag". But he had made some great movies. He directed I BURY THE LIVING and he had a really interesting take on horror. One of the aspects of RE-ANIMATOR was that we had a subplot that involved Dr. Hill having hypnotic powers and Albert suggested we cut that saying "in a fantasy film there should only be one fantastical element," which I always thought was quite brilliant. Everything else should seem quite real but there's this one thing that you're asking the audience to accept and in our

movie it was the idea that there's this reagent that can bring the dead back to life. But he said that everything else fantastical should go and that was the first thing we cut.

**DELIRIUM:** I recall seeing the R-rated cut via Vestron Video in the 1980's and that was the first version of the film that I saw. It was longer, much of the explicit material was trimmed or darkened and the Dr. Hill subplot was restored...

**GORDON:** Yeah, yeah, they had to throw all that stuff back in because they cut so much to get it to feature length.

**DELIRIUM:** What do you think of that longer but less sanguinary and sexual version?



**GORDON:** We were very upset about it. It was done without Brian's involvement or my own and it also meant we couldn't show the unrated version anymore which made us very upset. And so we went back to the MPAA and asked them to take back the unrated version and they told us that was the first time anyone objected to getting an R rating. But that's what they did.

**DELIRIUM:** What gave you the courage to go back to unrated? Was it the fact that mainstream film critics like Leonard Maltin and Pauline Kael championed the film for its over-the-top qualities?

**GORDON:** Well, yes because that was the film we had made and - to give Charlie credit for this - we released it unrated. That was very brave of him to do that and you seldom see people doing that today.

**DELIRIUM:** 1985 really was a fantastic year for dark fantasy and horror filmmaking.

**GORDON:** There were so many horror films and that was the reason we initially did one because there was such a draw for them. The guy who really made RE-ANIMATOR happen was a fellow named Bob Greenburg who had been hired by Brian Yuzna to direct a picture and that fell apart. So, Bob was an old friend of mine from the theatre and he knew about RE-ANIMATOR and suggested Brian take a look. And I think he was also the one who introduced Brian to Charlie as a matter of fact.

**DELIRIUM:** There is a science to the film, not just the deft blending of comedy and horror but also in the way RE-ANIMATOR manages to go so far and yet still remain...I don't know...charming?

**GORDON:** Well, thank you. Brian was







really pushing for that. He sat me down and we watched all the films that were popular at the time. We sat down at his house and he had this big projection TV and we just watched movie after movie and there were some tremendous horror movies being made in those days. And I think it was because home video had ensured that horror movies would just fly off the shelves. So again, that was Bob Greenburg's advice, to make a horror film because it didn't matter how badly it turns out, it would still make its money back. It was a boom time.

**DELIRIUM:** Let's talk about your cast. Barbara Crampton mentioned to me that David Gale's wife wasn't terribly keen on him being involved in "that scene". True?

**GORDON:** (Laughs) Yeah, that was actually at a screening of the dailies. David's wife came to watch them and in the middle of that scene, she just got up and said "David, how could you!" and stormed out of the screening room which we thought was funny because he had never even mentioned that he was doing that scene to her! But David was terrific. He was a really sweet fellow and at the end of the shooting he came up to me and said, "I want to thank you because you have 'reanimated' my career". As a result of *RE-ANIMATOR*, he never stopped working. I said to him once that he had a horror movie face and he did. He fit right in with Boris Karloff and Bela Lugosi. And of course that great voice of his. He told me once that he was actually the model for Dudley Do-Right! He apparently knew the animator and the animator as an in-joke

had based Dudley on him.

**DELIRIUM:** When I was a kid, I thought Fritz Weaver and David Gale were the same guy...

**GORDON:** That's true, there is a very strong resemblance there. And then there's John Kerry. When Kerry was running he was getting all these *RE-ANIMATOR* jokes...

**DELIRIUM:** Further to casting, why Jeffrey Combs?

**GORDON:** Well, why not is the real question. It was his attitude, his look. Although he's not as Lovecraft described Herbert West to be. West is this blonde, baby faced kid and that doesn't describe Jeffrey. But he had that vibe that 'nothing else is important and the rest of you are all idiots' that was so important to the character. What happened was we were originally going to shoot the film at our theatre but the board got very upset about





the fact that we were making a horror movie and said we should be making an art film and they didn't want Organic's name on it. So we moved production of the film to LA and only used a couple of members from the company, one of them being Carolyn of course.

**DELIRIUM:** Now, prior to RE-ANIMATOR Barbara Crampton had done a brief but very memorable turn in Brian De Palma's BODY DOUBLE in which she was wildly sexual and yet again, vulnerable. Was that the film that put her on your radar?

**GORDON:** No, because as a matter of fact



I had cast someone else in that role originally but she dropped out. I guess she got cold feet or cold something. So our casting director brought Barbara in and she was way better than the girl we had initially and I can't even remember that girl's name anymore.

**DELIRIUM:** And Bruce Abbot being the epitome of movie star hero handsome...

**GORDON:** Yeah, he has that look! And there was just something right about him for the part of a Lovecraft hero. He has that combination of bright and sensitive but macho and sexy. He was perfect.

**GORDON:** Richard Band's score is majestic and yet has often been criticized for ripping off Bernard Herrmann.

**GORDON:** Oh, he meant it as homage. I mentioned beforehand that I was a huge fan of Bernard Herrmann's PSYCHO score, that it could make brushing your teeth scary so I set him on that path. So if people dislike it, I'm the one to blame.

**DELIRIUM:** There was always a stylistic formula in place in those early Empire films. You start with a burst of action and violence followed by a smash cut to black and then the credits pound out. RE-ANIMATOR is no exception.

**GORDON:** Yeah, that opening sequence was not part of our original shoot. It was in the script, but was cut for budgetary reasons, actually. But then after looking at the first cut of the film, Brian and Albert really felt that we had to let the audience know right off the bat what kind of movie it was, right from the first two minutes in.

**DELIRIUM:** FROM BEYOND, your Lovecraft follow-up feature, came almost immediately after RE-ANIMATOR but did you go back to directing theatre between the two films?

**GORDON:** Yes, I went right back to Chicago and right back to doing theatre.

**DELIRIUM:** What was your first production back?

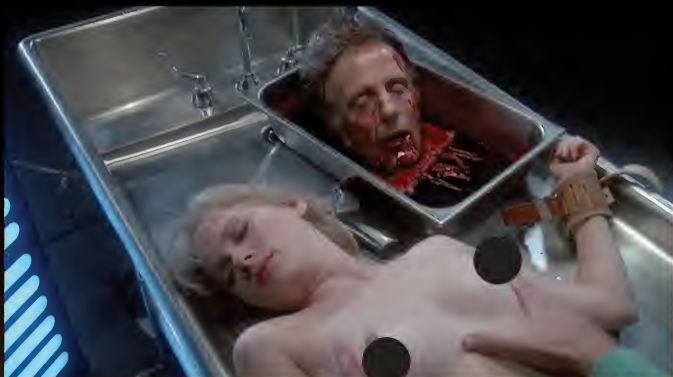
**GORDON:** I was working on an adaptation of Huckleberry Finn, believe it or not, and the guy who played Huck Finn in that production was John Cameron Mitchell of HEDWIG and THE ANGRY INCH fame. He was a senior in University at the time and just starting out on his career. So as we're working on this play, I got a call from Brian Yuzna in the middle of the night from the Cannes film festival and I could hear the crowd just freaking out and Brian was telling me how much they were loving the movie. Next thing we knew we got an offer from Charlie for Brian and I to do a three picture deal.

**DELIRIUM:** And those films were FROM BEYOND, DOLLS and ROBOT JOX, correct?

**GORDON:** Yes, that's right.

**DELIRIUM:** Was there pressure with FROM BEYOND to try to harness that lightning in a bottle that you had with RE-ANIMATOR?

**GORDON:** One of our thoughts - and that's why we put Lovecraft's name above the title with RE-ANIMATOR - was to



sort of follow what Roger Corman did with Poe and that was to make a series of Lovecraft movies. Our first choice was actually **DAGON**, which we made fifteen years



sequel, 1989's Yuzna directed **BRIDE OF RE-ANIMATOR**?

**GORDON:** I think it was a couple of things. For one, I knew the sequel could not be unrated and so it seemed like we were tying our hands in a way and the other thing was that I thought it would be more interesting to do new things. And Brian wanted to direct and I felt he should have the chance to do that.

**DELIRIUM:** Why do you think **RE-ANIMATOR** has endured?

**GORDON:** I think it still shocks people! I mean, I saw **NIGHT OF THE LIVING DEAD** at a midnight screening in 1968 and the audience was just freaking out. They were fainting, throwing up and running out of the theatre. Now that same movie is shown at 3pm in the afternoon on TV. So it doesn't have the impact. But **RE-ANIMATOR** still shocks people and I

know it's because of the sexual component, which is an area of horror that is very seldom done. At a film festival recently, I ran into the guys who made **A SERBIAN FILM** and I hadn't seen it and the guys said, "Oh, Stuart you know your movies inspired us to make this film!" and I didn't know what they meant until I saw it. I got it. It was sexual horror which is still something that blows people's minds. And I think that's the main reason **RE-ANIMATOR** has yet to be remade. They remake about every film from the 1980's and **RE-ANIMATOR** is not one of them and I think it's because it would still be taboo. And that's why people still watch it...

Keep your orbs peeled in future issues of **DELIRIUM** for more on Stuart's adventures making **DOLLS**, **FROM BEYOND** and **ROBOT JOX**!

later but Charlie thought the idea of people turning into fish was ridiculous. So our back-up film was **FROM BEYOND**.

**DELIRIUM:** Was that a point of contention between Charlie and yourself?

**GORDON:** I was disappointed because I always loved "Dagon" and "The Shadow Over Innsmouth," those were my favorite stories so I was a little disappointed.

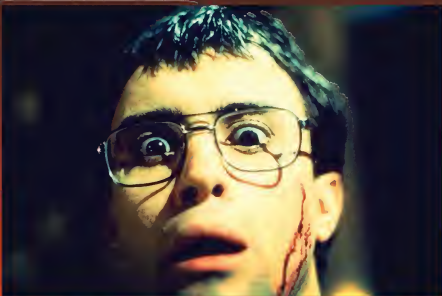
**DELIRIUM:** You've had a good run with **RE-ANIMATOR: THE MUSICAL** recently – any plans on ever turning the musical itself into a quasi-remake of the film?

**GORDON:** Perhaps! I mean now, every time I watch **RE-ANIMATOR** I keep expecting West to break into song!

**DELIRIUM:** Do you really re-watch **RE-ANIMATOR** often?

**GORDON:** Well, there are screenings of the film that I get invited to and yes, I have seen it a couple of times over the last year.

**DELIRIUM:** Why didn't you return for the



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# GURNEY GIRL

Actress Barbara Crampton remembers her days tied down, naked and screaming in RE-ANIMATOR.

By **TREVOR PARKER**



Watching actress Barbara Crampton endure the kinky mad science and psychosexual deviance that surrounded her in Stuart Gordon's **RE-ANIMATOR**, it's natural to wonder what a nice girl like her was doing in a place like that? Crampton's angelic sheen and sweet-natured vulnerability are the kind of attributes usually recruited for the role of some virginal Final Girl stumbling through the woods in a disposable slasher flick. Yet Crampton's uninhibited performance in **RE-ANIMATOR**, as cheerful Miskatonic University co-ed Megan Halsey, allowed Gordon to pull off one of cinema's most shocking and rudely hilarious visual puns; one that had poor Meg at the very head of despicable Doctor Hill (David Gale)'s class. It wouldn't be until the following year's thoroughly twisted follow-up **FROM BEYOND** that Gordon would present Crampton with the chance to exhibit a fuller range of her acting abilities (an observation with which the lady herself heartily agrees), but she acknowledges that it's the image of her as the as the lovely, put-upon Meg that most fans still hold nearest and dearest. Ms. Crampton chatted exclusively to **DELIRIUM** about her heady days spent among glowing syringes, screeching bone saws, and some very lecherous undead.

**DELIRIUM:** What was your impression of the **RE-ANIMATOR** script the first time you read it? Did it feel like utter insanity on the page?

**CRAMPTON:** Yeah, I guess it was, but at the same time, I was pretty young when I made that movie. Now looking back on it I realize how wild it was, but honestly, when I first read it I just thought, "Wow,





this is a really good script! It's fun, it's interesting and funny, there are a lot of great characters in it.' And someone was asking me to be in a movie and have a starring role, so I wanted to say yes! I don't think I realized how crazy and wild (the finished film) was going to be until it came out. Then the responses were so great, and it's gone on to become a cult favorite like it has. At the time, it just felt like any other role I was offered, 'Oh, this is a cool movie.' But it's the hands of Stuart Gordon—and of course, the star of the movie Jeffrey Combs and his brilliance—that make *RE-ANIMATOR* what it is. It's remarkable how people remember that movie, or discover it even now. Young children come up to me, maybe twelve years old, saying 'RE-ANIMATOR! I love that movie! (laughs)' So it's pretty gratifying, but I had no idea that it was going to have the life that it's had and for so long.

**DELIRIUM:** Like yourself, Stuart Gordon came from a strong theatre background. Was the cast allowed time to rehearse, given the limitations of the budget?

**CRAMPTON:** We got a lot of rehearsal time for the movie. We rehearsed for at least two or three weeks, and I happened to have the largest living room out of anybody, so we just decided to rehearse at my house. We had all done a lot of theatre, so it seemed appropriate to us to rehearse the scenes as much as possible. And we rehearsed them into the ground; I mean, we did them day in and day out for weeks, and by the time we shot the movie, we really understood what we were going for and what the tone of the movie was. And I'll say that Jeffrey probably made it a bit more funny than Stuart Gordon had intended or initially thought it was going

to be, I'm sure that was the case. And also, David Gale has his very funny moments in the movie... There was a magic that happens on the set, and there was definitely some magic on that movie. I think the humor of the piece really came out when we were filming. But the rehearsal period helped tremendously, and I really miss that when I work now, if I don't have that (rehearsal) time. The tone of a movie is so important to get right. When I watch one and see different people doing different things in the movie, and it seems like it's not from the same artistic viewpoint, I feel like it has some sort of disconnect. I really appreciate when everyone feels like they're in the same movie, when they're really directed by the director. I enjoy being directed by somebody, and I want to be in their movie, not the movie that I'm making up in my head when I'm reading the script. So I appreciate a lot of collaboration and talking and sharing ideas, and all that goes with a rehearsal period. We had that on *RE-ANIMATOR*, and I think it paid off for Stuart, somebody that has such a fierce theatrical background. There was a cohesion on that set that I don't think you find very often.

**DELIRIUM:** During filming, was there worry that the film might end up being too extreme for a commercial rating?

**CRAMPTON:** Oh, sure. There was a lot of talk about that when we were shooting it, yeah. Stuart's a bit of a rogue kind of guy, and he wanted to make the movie that he wanted to make. At the time, he didn't care that it was going to get an NC-17 rating, whatever. He just did what he wanted to do. And there was a lot of going back and forth about that, a lot of fighting

about it, and some things had to be cut. I think (Gordon) softened a little bit at the end, during the editing process when he saw the movie that we had and how special he thought it was. He wanted, at that point, to please everybody because people were saying, 'You've made a fantastic movie, now let's try to get everybody to see it.'

**DELIRIUM:** *RE-ANIMATOR* has your character undergoing some lengthy and explicit nudity. Were you comfortable with shooting those scenes or was it a struggle?

**CRAMPTON:** I really didn't have trouble with it. Now when I see the movie, I'm gasping and going, 'oh my god, did I really do that?' (laughs) But at the time, I felt that it was integral to the story. Our writer, Dennis Paoli, really wanted to create the visual pun through what that scene displayed, and it turned out to be a fun, funny moment in a perverse way. Of course, on the day of filming I was quite nervous about it, but overall I didn't have a problem with the scene in the context of the movie. That was great for me, because there was another actress originally cast in the role—but her mother read the script and saw that scene and said, 'You can't do this movie. I don't want you to do it.' I was sort of on the second tier of auditions, I didn't go through the first audition process, I didn't read for it. Only after the other gal dropped out was I called in to audition.

**DELIRIUM:** After your revealing performance in *RE-ANIMATOR*, did you find the parts you were subsequently offered leaned more toward 'eye-candy' roles?

**CRAMPTON:** To be honest, after *RE-ANIMATOR* I was still just any other Holly-



wood actress. I wasn't being offered so much of anything. I've become maybe more known over the twenty-five year period—or twenty-eight, you do the math (laughs)—since we did that movie. The movie came out and we got great reviews from top, top critics, but mainstream people didn't look at me any differently and say, 'Oh, I want to meet with that girl from RE-ANIMATOR, she's eye-candy,' or 'She's not just a bubbleheaded co-ed, she has smarts', or whatever... It was only years later when I woke up one day and said, 'People know me from that movie

now. It's got a life of its own, and I'm just riding along on the wave with it.' I think my career and my popularity has grown over time, because I didn't feel any spurt of notoriety after RE-ANIMATOR came out.

**DELIRIUM:** RE-ANIMATOR continues to develop a life of its own, even beyond the movie. Have you seen the recent RE-ANIMATOR musical stage production?

**CRAMPTON:** Three times! I loved it! The dialogue was almost exactly the same (as the movie). The music was so funny and so campy, it brought everything to a new

level. It was a thrill ride. The first time I saw it, I went with my husband, and he was laughing hysterically the whole way through, almost to my embarrassment! As funny as RE-ANIMATOR is sometimes, the entire musical is hilarious, and brave, and beautiful. Rachel Avery, who played Meg, was so beautiful and has such a lovely voice. (The cast) was wonderful. I just stand behind all those guys. Graham Skipper played Herbert West, and he has these big, big eyes, so expressive. He was amazing to watch on stage, very much a physical actor, as Jeffrey is.

**DELIRIUM:** As well as continuing to work with Gordon and Combs, you made several separate features for RE-ANIMATOR producer Charles Band. How is your relationship with him?

**CRAMPTON:** Charlie and I were born on the same day, December twenty-seventh, so we always call each other on our birthdays. He just called me recently and we had a nice chat. I love Charlie, but to be fair and honest, he has a varied reputation among a lot of people (laughs). But he's always been kind and generous to me, and I find him to be someone who is constantly trying to come up with new ways, and new ideas of how to be creative. He's a workaholic and he doesn't sit still. He's always trying to reinvent his business and reinvent himself, and years from now people are going to look back and say about him that he was a force to be reckoned with. They'll look at his body of work and say, 'What a dynamo,' because he certainly is. He's always upbeat; he has a great, wondrous point of view about anything he's working on. I have nothing but the highest regard and love for him, and I count him as being a very good friend.





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# RICHARD, RE-ANIMATED

Veteran Empire and Full Moon composer Richard Band discusses making music for Stuart Gordon's classic.

By CHRIS ALEXANDER



**F**rom the rapid fade-in on the Miskatonic University, as an intense, marching troupe of medicos and suits storm their way into a locked laboratory to surprise wild-eyed student Herbert West as he administers a green-goo to a

screaming, bleeding Dr. Hans Gruber...we are listening.

We are listening to bows scrape slowly across strings, tensions methodically escalating in a dreamy swell until, after West (Jeffrey Combs) turns his head to the

camera and breaks the fourth wall with the words "I gave him...life!", those strings explode into a familiar attack. We are watching Stuart Gordon's RE-ANIMATOR, of course, and the music blasting across that geometric, gorgeous title sequence is composed by the one and only Richard Band, its urgency a quote on the great Bernard Herrmann's immortal score for Alfred Hitchcock's PSYCHO.

That aural connection of course, prompted some critics and viewers to cite the obvious nod as a kind of rip-off, failing to "get" the reverence and respect Band was paying to that source. Saner heads did grasp this however and Band's music is indeed one of the film's most visible fingerprints.

DELIRIUM spoke to Band, whose work in Empire and Full Moon films is extensive, about his methods and his music in this iconic 1985 blackly comic horrorshow and more.

**DELIRIUM:** The RE-ANIMATOR score is dynamic but most certainly kin to PSYCHO. Why did you opt to quote this famous work?

**BAND:** You know, at the end credits of RE-ANIMATOR, there was supposed to be the words "With Acknowledgment and Humble Apologies to Bernard Herrmann" but basically, there was a screw up and they were left out. I was given an option that if



I was willing to pay to re-shoot the end credits they would fix this, but it would add an additional 10K cost and I couldn't afford it because I went so over budget making the film that I had to go into my own pocket for 15K to complete it. I never made a dime off RE-ANIMATOR. It was a weird situation, but getting to the crux of it, the score was an homage. I wanted it to be very obvious as to what it was, but at the same time I wanted to take a different tact. I had a very quirky main title that used themes of PSYCHO, one that uses motifs that make it very PSYCHO-ish, but if you really examine that main title, there's a quirky theme that goes behind those strings, a crazy drum beat going on and of course that was just one of the themes. The rest of the music, has nothing to do with Herrmann and right or wrong, that was caught on to and really, most people got the joke, very few people took offense to it and had that end title been in there I don't think anybody would have blinked.

**DELIRIUM:** Would you say RE-ANIMATOR is your signature score?

**BAND:** I have to say yes. I get lots of comments for other scores I've done, but overall, no question. Of all the films we did via Empire and Full Moon, RE-ANIMATOR is the true cult classic, the most famous film we're all associated with. I often marvel that people still remember it and love it as much as they do and I think that the music is an important part of what the movie is and what makes it so unique.

**DELIRIUM:** Outside of RE-ANIMATOR, you've worked on all manner of genre film with your family and outside of it and no matter the quality, your music is almost always lush, evocative and intricately designed. Is this something you always demand? A kind of seal of quality?

**BAND:** That's a very good question and there's a history behind this. My first score was with Joel Goldsmith for the film LASERBLAST. Now, LASERBLAST had a humongous budget of \$1000. We pulled off miracles to get that score done. Joel



was working in a studio at the time, so we were stealing stuff, borrowing synthesizers and all of that kind of thing. While it was fun and crazy and turned out fine for what it was, I decided that one of my missions if I was to continue scoring was that I had to have some degree of quality going in. Always. So the subsequent few films I did, I insisted and talked my way into having some orchestral elements, if not a full orchestra. Most producers were like, "why would we put any money into this little shit B film?" and I was coming from a different standpoint. I wanted to do a really good score and have it mean something and they're thinking "how can I get the score done for \$195". So there were 2 totally different directions. Now, most of

the horror film scores back when I started were being done with synthesizers and it wasn't that I didn't like synthesizers but they were cheesy and I was convinced that if the film had an orchestral, organic score behind it that it would add a lot of production value and that was the impetus - that my brother and other people I worked for started understanding - that by spending a little more money on the score you can up the value of the film. That played out in a lot of Empire films. Some were good, some were not but what Empire became famous for was how they could deliver such high quality movies for so little money. So I have always insisted to the best of my ability that the score is of the highest quality. I always will.



# BRING ME THE HEAD OF STUART GORDON!

## TRUE TALES FROM THE MASTER OF HORROR

### THE SKLEEPS BELONG TO THE PLEEPLS

#### PART ONE

By STUART GORDON

Today it seems as if a new film based on a comic book hero is opening every weekend. But this wasn't always the case. Hop in my time machine and join me as I zip back to 1971 for the first of a seven chapter series that begins when I was the artistic director of a rag tag experimental theater in Chicago, the Organic Theater Company.



I had been a fan of Marvel Comics since my friend Lenny Kleinfeld turned me on to them when we were students. Although Marvel was best known as the home of Spider-Man and The Fantastic Four, I was instantly drawn to the darker mystical world of Doctor Strange and the Norse mythological realm of The Mighty Thor. Since superhero comics had been banned to me by my parents when I was a teenager, these brightly colored, action packed stories seemed fresh and full of wonder. And Marvel under the inspired editorship of Stan "The Man" Lee and his brilliant artist partner Jack Kirby were taking comic books into a new and more human level.

Their heroes were not just the square-jawed heroic archetypes that filled the pages of their rivals' books. The Marvel heroes were flawed, often uncertain and usually completely unappreciated. One of my favorite moments occurred in an episode of Doctor Strange after he has once again saved the universe from the dread demon Dormammu. Walking home to his Sanctum Sanctorum in the heart of Greenwich Village a passing cab, drives through a puddle and splashes him with

gutter water. "Get off the street, you freak!" the cabbie yells at the caped Strange, adding insult to injury. The Doctor of the Mystic Arts can only shake his head, "If they only knew..." he mutters.

These comic books seemed like ready made scenarios for the stage, telling their stories visually with tons of fast paced action. So our actors began acting out some of our favorite stories as my brother David hooked up a microphone so he could add the sound effects vocally: the Kabooms! and the Whooshes so important to comic book storytelling. And our ensemble easily transformed into the Marvel characters: the misunderstood heroes, the wise old men, the Amazon warriors, the seductive sorceresses and the evil geniuses.

We contacted Marvel to get permission to put their creations onstage but were quickly turned down. Disappointed at first, but too excited by the concept to throw in the towel, it soon became clear that we would have to create our own characters from scratch.

One evening the basis for the whole comic-book style story just popped into my head like the light bulb popping on in a comic book thought-bubble. My idea was inspired by Freud's theories of Id (the primitive need for immediate gratification above all) and Super-Ego (the opposing need for law and order) that together form the conscious Ego (or Self.) The story was about a hopeless schizophrenic locked in a padded cell at an asylum until one day his split personality completely splits apart leaving only his Super-Ego behind. Seem-

ingly cured, he becomes a successful bank teller and is engaged to marry his boss' beautiful daughter when he is suddenly whisked away to the Fifth Dimension.

There he meets the wise old man who tells him that he is actually Lord Cumulus, the Defender of the Universe and that he must destroy the evil Chaos, Prince of Madness. He is trained for cosmic combat by an Amazon warrior who shows him how to use his powers, but when he finally confronts Chaos he discovers that his enemy is in fact his own Id, the amoral side of himself.

Later when faced with a foe more powerful than either Cumulus or Chaos, they would have to once again join forces to form Ego, the ultimate superhero. The piece would be told in serial form in seven episodes and like the comic books, each part would end with a cliffhanger so the audiences would have to come back again and again (buying more tickets) to find out what happened next.

But who would write this? We needed someone familiar with the florid over the top dialogue that fills comic books. Then another light bulb appeared. Of course! It was so obvious! This looked like a job for the man who had turned me on to comic books in the first place - Lenny Kleinfeld aka by his ultra cool nom de plume: bury st. edmond!

So my wife Carolyn and I made a trip from Chicago to nearby Madison, Wisconsin to discuss with my friend Lenny Kleinfeld the idea of writing the scripts for our comic book inspired show. He had returned to Wisconsin after an aborted attempt at working in an advertising company. It wasn't that Lenny couldn't write ads, in fact it was quite the opposite, he was thought to be a budding genius who could reach out to his own baby boomer generation and sell them anything. And that was the problem, as he had been assigned to market a new brand of cigarettes and couldn't bring himself to help poison his friends and fellow hippies, so back he had gone to peaceful Wisconsin.

We ended up dropping acid with Lenny and began our trip by buying a stack of comic books and ended up with our faces melting. One of the comic books was an issue of The Mighty Thor that had the title "To Walk as a God." How can we walk as a god when we're up to our necks in shit? was the question we repeatedly asked as we tripped our brains out, the comic book title combining with the age old philosophical question: If you're up to your neck in vomit and someone throws a bucket of shit at your head, would you duck? We did indeed feel godlike and needed to rise through all the day to day crap of the world, the war in Vietnam (which was still going on,) the government's lies, the daily violence in the streets, the racism, sexism



# RICHARD BAND

and consumerism to walk like the superhero comic book gods.

Inspired, we sat down the next day and started naming the characters. Lenny had read the Epic of Gilgamesh and some of the names from that ancient Sumerian Myth found their way into our story: Lugulbanda became the wise old man, who also simply called himself Knowledge. And his Amazon warrior became Sargon named after the famous hero of the Saga. We decided that our villain Chaos needed a henchman and created Symax his fawning purple ape. And for the evil seductress we came up with a four-armed insect sorceress that we named Valaria (inspired by Malaria.)

Casting was easy: blonde muscular Cecil O'Neal would play our hero, Lord Cumulus and his bank teller alter ego David Carson. Carolyn would double as David's girlfriend Mary Louise and the glittering Valaria. Brilliant character actor Richard Fire would become the wise old Lugulbanda, athletic and Aryan Cordis Fejer was a natural for Sargon, Mistress of War and the hilarious William J. Norris (who would go on to co-write RE-ANIMATOR) was Symax and the bank president. And Tom Towles, now famous for his screen work in HENRY PORTRAIT OF A SERIAL KILLER and Rob Zombie's films, would play the megalomaniacal Prince Chaos. Andre' DeShields, (who later appeared in Charlie Band's film PRISON with a very young Viggo Mortensen) would have to bide his time in Episode One of WARP but would steal Episode Two as the ultimate bad guy, Xander the Unconquerable of the sixth dimension.

We entitled the show WARP, named after the multidimensional travel that enables our hero to enter the fifth dimension or "level" as Lenny called it. The first episode was entitled (in true Marvel style) "My Battlefield, My Body" inspired by the warring elements within the schizophrenic protagonist. And we quickly realized that since it had taken so long to create the first installment, we would only create three episodes instead of the originally planned seven.

We began rehearsals in October of 1971. We built the sets ourselves, a series of disk-like platforms that we covered with ensolite, a thick rubber padding that would allow the actors to hurl themselves around like cosmic super heroes. The padding was then covered with shiny metallic blue vinyl provided for free by Lenny's father-in-law Max who ran a luggage company. God bless him.

Cecil's wife, who was known professionally as Cookie Gluck, created the costumes out of elastic macrame' and the gossamer silk butterfly wings she built for Carolyn's Valaria - the insect sorceress were truly stunning when hit with blacklight. Many of the costumes had bare bottoms which became part of the distinctive look of WARP.

As we had no money found objects were the name of the game: a corkscrew became a ray gun, and "Energy Spears" were chromed automobile exhaust pipes. We created a floating gag for our seer Lugulbanda by giving him a set of false legs which appeared crosslegged on the table he seemed to be sitting on, while his own legs actually went through the table to the floor. This allowed him to create a floating sensation that would astonish audience members who believed we had accomplished this feat with wires or very strong little people under the table holding the actor up.

We were in the midst of tech week when Thanksgiving rolled around and none of us had the time (or money) to cook a turkey, so we all went to Frances' Deli a small greasy spoon cafeteria on Broadway Avenue in Chicago with a steam table filled with candied yams, mashed potatoes and all the trimmings. We ate together at several tables pushed together and I still remember it as one of the best Thanksgivings ever. It served to bring together this new company and we've been friends ever since. And I think we all secretly prayed that our show would be a success. Would our Thanksgiving prayers be answered?



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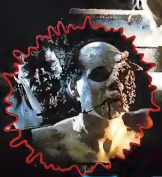
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首を断たれ  
はらわたを引き裂かれても  
なお……



ZOMBIO

監督・スチュアート・ゴードン  
RE-ANIMATOR

死霊の(たたり)



バイオニック・サウンド

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非売品

# THE BIRTH OF A DIRECTOR

Filmmaker Douglas Aarniokoski's Career Was Forged at Full Moon

By CHRIS ALEXANDER



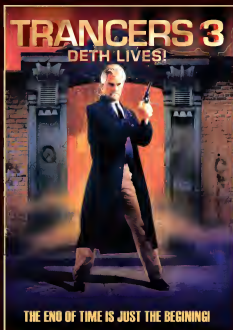
**C**urrently spattering across select screens, DVD and VOD is writer/director Douglas Aarniokoski's lurid camp thriller NURSE 3D, a sophisticated bit of trash that stars statuesque Paz de la Huerta as the tit-ular RN, a lady who uses sex and violence as tools in a quest to clean house.

Prior to launching a career as a director with films like THE DAY and the recent genre television sensation SLEEPY HOLLOW, Aarniokoski had worked for decades as an AD for the likes of Robert Rodriguez, Sam Raimi and Rusty Cundieff and is one of the most respected and prolific craftsman in his field.

But what some people do not know is that the director wet his beak with Full Moon in such films as DOCTOR MORDRID, TRANCERS III and PUPPET MASTER 4 and 5. DELIRIUM spoke with Aarniokoski on the cusp of NURSE 3D's long delayed release (the movie was filmed in 2011 and shelved due to a Lions Gate and Summit merger situation) to discuss those early days, fresh out of school, when a kid full of dreams stumbled into the Band family genre movie factory.

**DELIRIUM:** Take us back to that time when you first found yourself making movies...

**AARNIOKOSKI:** When I was just a young buck coming up, I didn't actually go to film school rather I was that kid who would go to the movie theatre and my mom would just drop me off on a Saturday at 10am and pick me up at 7pm. I'd be there all day and I would just go watch movies all weekend. And so when I graduated high school, I went down to LA and said "I'm gonna work in the movie business and I don't know what I'm gonna do, maybe I'll be a gaffer whatever the fuck that is, I gotta do something!". So I drove down and started working as a PA and I did a few little movies, this and that and then I was the second, second AD on THE HOWLING VI: THE FREAKS and the unit production manager from that show called me a year later







and he was working for Full Moon. This was back in their heyday, when they were doing a movie a month. So he said "I'm here, we're doing all these movies and, hey, you must be an AD now, right?" and I had never done that of course but I said "YES, I am!" and he hired me as in-an-house first AD. That's unheard of as most AD's just go from show to show and so I did 10 movies for Full Moon, back to back to back and that's how I got all my days for the union and got into the DGA and started doing second unit professionally and whatever. But no, Full Moon was literally my film school. It was wild...

**DELIRIUM:** It must have been a trip for a kid to suddenly be literally thrust into this world.

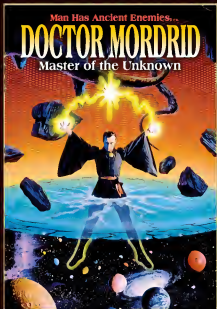
**AARNIOKOSKI:** You know what, it was and it was awesome. Charlie Band and his father were always the nicest guys, his dad was so cool walking around set all day with his pipe. And I have to say, he always had a burning passion for filmmaking. He was this guy who had this incredible knowledge of film. Talking horror movies and sci-fi was incredible because he had such a rich vocabulary of that world and quite frankly, he's the one that taught me how to roll up my sleeves and do real down and dirty filmmaking. He taught me how to

do a movie in ten days and it served me well because right after that, I started working with Robert Rodriguez as his AD and Robert, on an even bigger scale, is not that much different than Charlie. He had the same mentality in that we all get in there, we make the movie as best and as fast as we can with what we have.

I look back at it so fondly because it's something that just doesn't exist anymore in the media world, this kind of independent spirit.

**DELIRIUM:** You moved from the break-neck world of Full Moon into an unyielding career in cinema with some real deal genre classic high points, including director Rusty Cundieff's brilliant anthology **TALES FROM THE HOOD**...

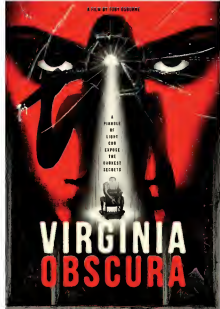
**AARNIOKOSKI:** Ah, yes, **TALES** was a labor of love and was very difficult to make, believe me. It was an ambitious movie with so many moving parts. We took on a lot, Rusty took on a lot and it was up to us to facilitate his vision and really, it wasn't much different than what I did with Full Moon in that Rusty was



never a diva, he showed up every day enthusiastic and upbeat and just loved making movies. We all loved making **TALES**. You know I was talking about this the other day on the set of **SLEEPY HOLLOW** with the producers and one of the PA's was complaining about the long hours. I can't hear it when people complain about working on a film set. I understand that it's hard sometimes but no one is making them be here. There are a hundred guys who would cut off their left toe to be able to work in the film and television business. This isn't a real job, it's not the real world. We get to create stories and broadcast them for people to enjoy. It's not like we're digging a ditch in the middle of the 405 Freeway in August. We're laying dolly tracks across a field so we can get the Headless Horseman to ride through. I've never worked a day in my life since I graduated high school. You know, Rusty, Sam Raimi, Robert, Charles...I swear to God, these guys would do it for free. You'd say, here's a camera kit, here's some actors, here's some people to help you, they'd do it for free. And that is the watermark for people that I admire and people I wanna work with and strive to be like in this business.







Rising from the storied ashes of the late, lamented early '80s horror home video juggernaut WIZARD Video is WIZARD Studios, a new imprint conceived by our main man Charles Band to spotlight international indie filmmakers and distribute their wares via our Full Moon Streaming channel and sell-through DVD.

When we launched WIZARD in December 2013, we were blindsided by the tidal wave of titles submitted. Some were good, some were okay, some caused irreparable damage to our retinas and some were amazing.

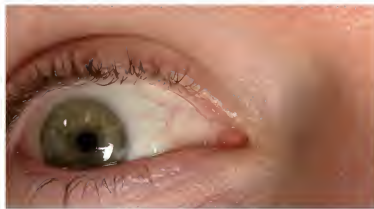
Here then, are previews of the first three shockers chosen as our WIZARD Studios selections and wars with the fearless filmmakers who made them.

## VIRGINIA OBSCURA

Director Toby Osborne's art house slasher mystery is like a contemporary giallo and stars the legendary Linnea Quigley (who also stars in Full Moon's new web series TROPHY HEADS) in a dreamy, sleazy low budget gem of voyeuristic terror.

**DELIRIUM:** The title alone is a hook. Was that the shooting title?

**OSBORNE:** Thanks! The original title was VIRGINIA, but that was prior to the release of the 2010 film of the same name... It felt like our title needed to change or evolve. I wrote the script with no plans of directing it, so I would certainly say the new title of VIRGINIA OBSCURA was born out of my planning process and deciding what I wanted to do visually with the film. After I switched hats from screenwriter to director that was when the new title and the shooting script's 'obscura' elements were conceived.



**DELIRIUM:** This is a strange and beautiful film... can you cite some of your influences and how they were woven into the narrative?

**OSBORNE:** "Strange and beautiful" — I like that a lot. Thank you. A blurb like that would make me proud. I love '80s horror and cult films — that era was like no other. I came back to those films year after year. But also like switching gears to watch indie, foreign and arthouse horrors, thrillers, mysteries. I enjoy films that play with your perceptions, and drop you inside a maze, unsure where each twist and turn will take you next.

So, I wanted VIRGINIA OBSCURA to blur the boundaries of giallo and arthouse; the goal being this giallo horror film, getting closer to the truth with each twist — at the knife. Yet also capturing the art, realism and beauty of the subtle details: the spray of blood, the inside of a screaming mouth, the fibers of a burqa head obscuring your vision... As well as the raw emotions of all the characters in this situation as they unravel and snap under the pressure.

**DELIRIUM:** Talk about the music. The score is fantastic.

**OSBORNE:** The main theme is by an experimental noise artist from New York who goes by the pseudonym of "B. Swana." I love how it has this ominous yet alluring beat, with these "breathy" sounds — like the contained breathing of someone wearing a mask standing right in front of you...

There's another instrumental piece in the film, which is unsettling and hypnotic at the same time; it's played by Ellen Fullman using this incredible one-of-a-kind string instrument that she created herself, which is basically an installation of dozens of 50-foot-long wires. The other hand-picked songs in the film cannot lyrically

to what's happening on-screen, if you watch/listen closely...

**DELIRIUM:** What was the budget and talk about some of the challenges in producing an such a modest sum.

**OSBORNE:** The budget was micro. Under \$10K. We made it work by playing to our strengths in terms of production value — a good example is the weather. The film is set in the winter and so we made the most of the Canadian snow at our primary location. Though, it was so cold (-13F / -25C), we could only film the exterior scenes in short

bursts.

When you have less cash on the table, you definitely need to get creative and think outside the box. But we were also blessed with a cast and crew who believed in the script and wanted to be a part of it. Ultimately, we spent more time and energy than money. You can't really put a price on that.

**DELIRIUM:** Great cast! Talk about some of them... especially Linnea and the up-and-coming Jessica Cameran.

**OSBORNE:** I love the cast, too! It really was a dream come true to bring together stars who I've enjoyed on screen for decades. As a result, we have a cast of Screen Queens and Screen Kings!

Linnea Quigley is such an amazing horror movie icon. But she is also the sweetest person you'll ever meet. We actually first connected over 10 years ago, when I interviewed her for a horror magazine. So, I knew that I wanted her to be a part of Virginia Obscura. In fact, Linnea was the first name that I attached to the project and in many ways it set the bar.

Matt Miller I've also known for over 10 years. I've been a fan of his since watching the grindhouse-slasher flick The Mutilator. He's had a great 8-movie career, but he's also such a versatile and talented actor.

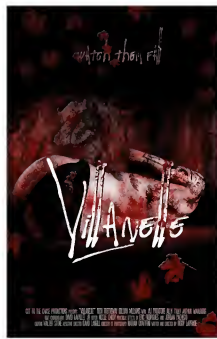
And then there's Jessica Cameran; her gothic attitude and genre-centric filmography reminded me a lot of Linnea's career path. She was lovely to work with and, just like Linnea, she's totally unaffected and unafraid-like despite her growing fanbase. Just a natural fun-loving and happy-go-lucky person.

Also, we have some new blood in Jennie Brown and Ed Canradie, and can't forget Christopher Marrane (another young up-and-coming genre star) and Tam Kovacs (from the original My Bloody Valentine).

**DELIRIUM:** How has response to such a 'voyeuristic' little film been thus far?

**OSBORNE:** I've always hoped that VIRGINIA OBSCURA has the potential to be a cult film. Of course, cult films don't necessarily appeal to mainstream audiences. However, cinema is voyeurism, and we're all voyeurs, so perhaps VO will take the mainstreamers through the peephole into Virginia's twisty cult world...

The biggest response to date is obviously the incredible endorsement of Charles Band's WIZARD and Full Moon. I've looked up to his VHS boxes since I was old enough to go to the video store. I've rented and owned many of the Band-produced Linnea Quigley and Matt Miller movies! So, it's amazing to have their seal of approval. As WIZARD and Full Moon are names synonymous with cult and genre movies, this definitely feels like VO has found a perfect home.



## VILLAINS

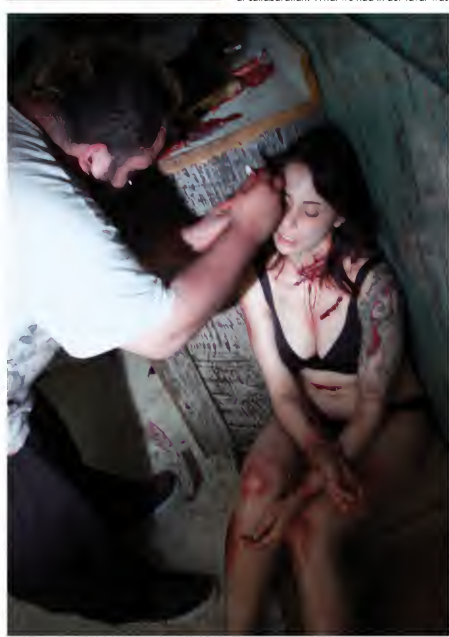
Rick Laprade's jet black and atmospheric shocker is a masterclass in making an massive impact with little money. In it, an alchemical detective gets sucked into a nightmare world where he finds a girl, nearly dead and with dark secrets that slowly alter his perceptions.

**DELIRIUM:** What's your background in film?

**LAPRADE:** I've always wanted to tell stories but I didn't know in what medium. I went to URI and was amongst the first class that had the chance to have film as a major. It was really rough. We had some antiquated Bolex cameras and rumors of an XL1. I got a credit card, maxed it out on a shitty tripod and an XL2 and just sort of read everything I could from my favorite directors and watched tons of special features and made years of mistakes. Trial by fire, I guess.

**DELIRIUM:** You've got tons of production value out of what I presume was a shoestring budget. What was your secret?

**LAPRADE:** Like on any movie, there was a lot of collaboration. What we had in our favor was



an island that no one had shot on before which gave us crazy scenery, producers who helped bring the script to life, some camera guys with good eyes and an AMAZING editor/ motion graphics wizard (Nicole Chudy). Beyond that, we got a killer score from one of my best friends, Mic Carter, which, paired with the real, kinda

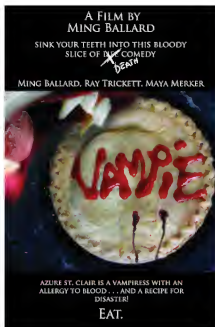
I knew that the budget wasn't there for the way I really wanted this thing to turn out (I wanted to make 20 Days of Night smashed with Se7en but with a Mickey Spillane vibe), but I figure you gotta run before you can walk (unless you have a backer, that is). I had to at least attempt to make real movies right out of the gate. I'm a huge Hitchcock, Kubrick, Argento, and Tary Scott fan so I wanted to at least make \$2 rendition of what I consider to be the benchmarks of horror flicks. I couldn't see the point in making something for the sake of making it and have it have the intentional low budget vibe.

**DELIURIUM:** Explain the title to our readers...

**LAPRADE:** VILLANELLE refers to the villanelle style of poetry which is basically a nineteen line Italian poem with very strict rules. I wanted the killer to leave messages but I wanted to go the more obscure route. Luckily, my friend Kileen Gilroy, who I had wanted to work with for some years, is a killer poet (she doesn't literally kill people like the character in the movie does) and really helped define what type of poems we should roll with. The villanelle is a really complex and structured poem and I wanted it to add Fred's craziness and frustration.

**DELIURIUM:** What adventures has the film taken you on thus far and what's next for you?

**LAPRADE:** Hmm... Well, I screened it once and it got me a job working in production at Hasbro, which eventually led to my promotion to writer. Writing has been my thing since I was a little kid, and I actually started making movies because it was easier to show people a movie than it was to convince them to read the thirty screenplays I have hoarded like a dragon does with treasure. Since Villanelle, I made Erebus with David Langill, Rich, and myself back on as producers. Since last year, I moved to NYC with my girlfriend Adri, and have been writing up a storm. I'm working on two graphic novels that I'm pitching this year, and have six feature scripts in development with some falls I met in the big city. VILLANELLE was a great learning experience which helped get me here, which is one step closer to writing for a living. Fingers crossed 2014 is the year.



**VAMPIE**  
By far the most far-out of the inaugural WIZ-ARD lineup is filmmaker/actress Ming Ballard's deranged and hilarious horror comedy

VAMPIE, in which a neurotic vampire named Azure (Ballard) betrays her allergy to blood by finding sustenance in the plasma poetry of the title.

**DELIURIUM:** The title alone is amusing. Was VAMPIE always the name of the film?

**BALLARD:** No, the original screenplay was titled O NEGATIVE, and it was much, much



darker. Very dark. I wrote it from a very dark, black place. It was way twisted and chill-inducing... Wrong on so many levels. But unfortunately, it would have cost more to make, and I am not a major studio. So, what's a girl to do? Rip out the armature of the original screenplay, add a bloody pie, and voila: VAMPIE. Camp, cleavage, and catsuits. C-cubed. It made sense.

**DELIURIUM:** Azure is a great character. Where does Ming end and Azure begin?

**BALLARD:** I AM Azure, though it didn't make her any easier to play. In VAMPIE Azure is the observer surrounded by wacky, out-there, and colorful characters. She is somewhat neutral, until set off by extreme circumstances. But until that point, neutral is difficult to play, because the actress needs to find the peaks and valleys to keep the audience engaged and rooting for her until she goes up and kicks butt. But if one takes the effort to look into my background, one will likely understand why I am Azure St. Clair.

**DELIURIUM:** When did you decide to take the bull by the horns and make your own movie?

**BALLARD:** I was a fifty-cent cab ride from flinging myself into the old briny. No one cared to audition me. No one had faith in me. I literally netted one audition a year. People were like, "But Ming! Hollywood is competitive!" I'm like, "Um, yeah, but I don't even get to compete! It sucked!" I was really sad and down, until one day, it hit me that I could write myself into roles, because I love writing. Why not use what God gave you? So I sat down and wrote my first draft of O NEGATIVE on three-ply toilet paper, which is kind of my good luck charm thing. Now I write all first drafts on three-ply toilet paper, because it also reminds me that everything is ephemeral and to not to take myself too seriously.

**DELIURIUM:** Any plans for a sequel?

**BALLARD:** If it's desired, why not? As it turns out, Azure St. Clair can galaxy-hop, traverse hellish dimensions, meet what God banned millennia ago. I do have a sequel. It's very dark, very wrong. There are many more characters just chomping at the bit to be revealed. They come to me in my dreams every night. They have teeth, long and gnashing teeth. I'd like to let them loose so I can sleep.



# OLIVIA ALEXANDER IN KILLER EYE 2: HALLOWEEN HAUNT

By JASON BENE

The chatter on the weird wild web is that Full Moon's current roster of films (post 2000) can't hold a candle to their output from the 1990s, considered by many to be their "Golden Age". 35mm and prosthetic makeup effects have given way to digital film and less grandiose imagery, and that is a point of contention for many old school fans. If you can knock that chip off your shoulder for a second, you will realize there are some diamonds to be mined in the company's current resume. **KILLER EYE: HALLOWEEN HAUNT** plays like **SLUMBER PARTY MASSACRE** by way of a one-eyed monster from another dimension who shoots his ectoplasmic spunk around trying to knock up a bevy of starlets, one of them being actress Olivia Alexander...

**DELIRIUM:** How did you get started in acting?

**OLIVIA ALEXANDER:** I started doing commercials when I was 2 years old. I was a pretty lively child and my mom noticed that I loved to perform. She was a dance teacher so I was always trying to get on stage. At the age of 6, I was in a beauty pageant and was found by an agent from L.A. He represented me for my first pilot season and I was in love with acting. When I was a teenager my parents moved our family to Los Angeles from Louisiana so I could pursue acting full time.

**DELIRIUM:** Would you consider yourself a fan of the horror genre?

**ALEXANDER:** Absolutely!

I'm a huge fan of Quentin Tarantino, Roger Corman -of course- Wes Craven and Alfred Hitchcock. It was always my dream to be in horror films.

**DELIRIUM:** Were you familiar with the Full Moon catalog and who Charles Band was before you were cast in the picture?

**ALEXANDER:** I had heard of the **EVIL BONG** movies, but I wasn't completely aware of the full catalog. I researched

him once I got to the callback phase. I was really excited to meet him at the director meeting and understood that to work with him would really help further my career. I really believe I was able to go on to work with Roger Corman because I had just come off a Full Moon film.

**DELIRIUM:** What was it about the character that you connected with when you read the script?

**ALEXANDER:** I thought Giselle was a funny diva. I loved that she was the killer of the Killer Eye! It's really fun to play no nonsense characters instantly connected to her because I am a no nonsense kind of girl. She does whatever she wants and I love that!

**DELIRIUM:** A lot of actresses refuse to do nudity which really limits the roles they get, especially when you are delving into the B-movie arena. How do you approach a role when you are required to go full Monty?

**ALEXANDER:** I have always aimed to be an edgy type of actress, so I never had any hesitation. I want to play prostitutes, drug addicts, and dark characters. I dream of working with Tarantino and Fincher. I think there is a sad notion that if you do nudity before you're a name in the B genre it means you're less talented. I just don't buy that. Sandra Bullock did full frontal nudity in her first leading role in a Roger Corman film. I think it's about being in control of your body and what you're comfortable with. There is



way too much weight in our culture on a pair of boobs. There's no different approach for a role with nudity. You just show up and do your job.

**DELIRIUM:** Was it suggested that you go back and watch David DeCoteau's 1999 original flick **KILLER EYE** to catch you up to speed for the sequel?

**ALEXANDER:** As soon as I had the audition, I watched it.

**DELIRIUM:** What were the challenges of working on a quick shoot?

**ALEXANDER:** The most challenging thing about quick shoots is that you only get one or two takes. You have to nail it because you may not get another take. It's really one of the best experiences though because when you get on a set you nail it every time. I am so happy I have worked on smaller films because it has made me a better actress.

**DELIRIUM:** What were the pros and cons of working on *Killer Eye: Halloween Haunt*?

**ALEXANDER:** I don't think there were any cons. It was a great introduction into the genre and a great learning experience. I also met one of my best friends, Ariana Madix doing **KILLER EYE 2**. I had a blast with my character and I can say I survived the killer eye! Like I said previously, this credit led me right into **ATTACK OF THE 50ft CHEERLEADER** where I got to work with Roger Corman. It was one of my first leading roles and I am forever grateful to Charles Band for the opportunity.



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# FULL MOON'S GRINDHOUSEFLIX PRESENTS

## CELESTE YARNALL in THE VELVET VAMPIRE

By CHRIS ALEXANDER

**A**fter Hammer Films took full advantage of a decade changing censorial belt loosening and brought Sapphic bloodsuckers to the screen in 1970's THE VAMPIRE LOVERS, explicit lesbian vampire epics became something of an epidemic. And we're not complain-

ing of course. With such titles as Jess Franco's notarius VAMPYROS LESBOS, Harry Krumel's DAUGHTERS OF DARKNESS and Jase Larraz's VAMPYRES, that titillating cocktail of blood, breasts and biting was a seventies swaan, artful, hot and weird.

Nestled amongst the European sex vamp shockers is director Stephanie Rothman's moody and melancholy 1972 Roger Corman produced masterpiece THE VELVET VAMPIRE (aka CEMETERY GIRLS) currently screening via the "GrindhouseFlix Presents" label over at FullMoonStreaming.com. Set in the sun-bleached California dunes, the film sees lovers Michael Bladgett (BEYOND THE VALLEY OF THE DOLLS) and Sherry Miles (THE PACK) fall into the seductive embrace of exotic So-Cal, desert-dwelling "queen of blood" Yarnall, a kind of sun-baked Camilla (her character's surname is LeFauv). Saan both young, hormonal specimens are bedding the harry bloodsucker and much sweating, bleeding and angst-y vampire awesomeness ensues.

But it's Yarnall who draws all eyes to her like bugs to bright lights. And in life as well as on screen, the model turned actress turned holistic health guru turned sociological oracle may just be one of the most fascinating people you'd ever dare to meet. Transposing the fanbase built around her time spent in front of the camera, Yarnall uses her celebrity status to point arrows towards her spiritual and now humanitarian

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# BEAST OF BLOOD

color

STARRING  
JOHN ASHLEY  
CELESTE YARNALL

AND

STARRING  
AMALIA FUENTES  
EDDIE GARCIA

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A Scapito Industries Production



projects, the latest of which is a new film she produced with her husband, UK painter Nazim Artist, a documentary called FEMME: WOMEN HEALING THE WORLD.

"A lot of people hear that title and think this film is exclusively for women," says the still gorgeous performer and scribe, whose youthful glow and beauty betray her near 70 years.

"This is a 90 minute documentary that serves as a call for partnership for women and men to heal the world starting with the now and the next generation. I'm so passionate about this





think, in utero all of that information is being downloaded into the fetus. The first 1000 days of that child's life are so vital."

Casual, heady stuff coming from the lady Elvis once crooned "A Little Less Conversation" to in 1968's *LIVE A LITTLE, LOVE A LITTLE* and who, in the film, the King eventually, coldly, snubs. One might think Yarnall's rebirth in middle age as a fervent feminist might stem from starring in such gleefully sexist rams as this and *VAMPIRE* but on the contrary. In fact her experience working for director Stephanie Rothman – a vital trailblazer for female presence calling the shots in exploitation – was a pivotal one.

"I was honored to have been personally cast

by Roger and Stephanie," Yarnall recalls.

"We were a tight knit group on set in fact. Now, remember, I had just had my daughter on July 4th 1970 and was still breastfeeding when I did the movie, so I brought my daughter with me and everyone was very accommodating, just a joy to work with. Stephanie is very reclusive now from what I understand, but then she was wonderful, open. It was my first experience having a female director and it was remarkable especially concerning the sexual scenes. Stephanie was very sensitive. She closed the set during the more explicit shots, and there was often just Michael and I and the cameraman. We had a skeletal crew that made sure every-

thing was in place. And then of course, the babes came off..."

Though readers of *DELIRIUM* embrace Yarnall primarily for her turns in *VAMPIRE* and in Eddie Ramera's riotous Philippines shot "Blood Island" shacker *BEAST OF BLOOD* (in which she romances John Ashley while running afoul of the chlorophyll monster), her greatest source of fandom royalty might stem from her role as Chekov's main squeeze Yeoman Martha Landan in the original *STAR TREK* series, her short skirt offering male (and no doubt, select female) viewers a glimpse of what awaited in *THE VELVET VAMPIRE*. In fact it is her cult status as Landan that has propelled her return to the screen, starring in the upcoming *Trekkie spoof UNBELIEVABLE!!!!!!* (yes, as of this writing all five exclamation marks are in the title). Yarnall co-produces, along with her husband.

"We're almost finished principal photography," she says, "and the cast consists mostly of *STAR TREK* actors. Nichelle Nichols (who played Uhura) is a producer too. Because of the age of the players, this will be the last time we can pull together this many *STAR TREK* actors in one shot and it's a spoof about us *STAR TREK* guest stars who sit around and wait for the phone to ring. We don't understand why we're not on the new *STAR TREK* shows and movies so we decide at our weekly meeting that we're going to produce our own *STAR TREK* movie. It's about us making this crazy movie. It's like *ED WOOD* meets *GALAXY QUEST*. My husband did the poster art for it too."

Rare is the artist who transitions careers as dramatically as Yarnall has and yet openly and warmly embraces all of her lives, all of her wildly diverse legacies. And even more impressive is the fact that she has more energy than most women 50 years her junior. Yarnall attributes her success to a refreshingly positive, healthy philosophy.

"I don't put out expectations; I put out gratefulness and let the universe do its job. You know, the first two lines of the song Elvis sang to me in *LIVE A LITTLE, LOVE A LITTLE* were 'A little less conversation and a little more action, please...' and that's what I say to people: we have all the knowledge to just stop talking, start acting, come together as a team and help people. People are so into the 'me' when they should embrace the 'we' that I just want to hit 'em on the head sometimes!"

Or bite them... To find out more about Yarnall's fascinating work go to [www.celesteyarnall.com](http://www.celesteyarnall.com) and to see her in all her vintage glory go to [www.fullmoonstreaming.com/grindhousefix](http://www.fullmoonstreaming.com/grindhousefix) and watch *THE VELVET VAMPIRE*. You know you want to.



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after  
climax  
of  
terror  
and  
desire ...**

**where the living  
change places  
with the dead.**

**IN  
METROCOLOR**

# **THE VELVET VAMPIRE**

STARRING

**Michael Blodgett · Sherry Miles and Celeste Yarnall**

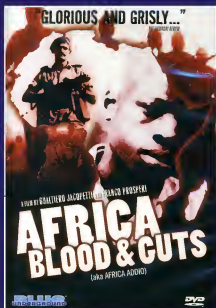
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# RED, WHITE AND BLUE UNDERGROUND

By CHRIS ALEXANDER



Long leading the pack in horror, cult and exploitation on DVD is a man who has long led the way in gritty genre cinema full stop and that's filmmaker, fan and weird movie visionary William Lustig. Lustig's beloved digital imprint Blue Underground established itself back in 2002, an extension of the stellar supplementary feature production outfit he helped sculpt via the early days of Anchor Bay Entertainment and has in the ensuing decade and change, curated an outrageous library of eyeball rotating motion pictures that stimulate the id, daz-

zle the senses and offend most acceptable standards of good taste, all mastered from the best possible sources and presented in pristine condition.

With Full Moon's recent licensing of 50 of BU's most berserk titles for our Full Moon Streaming site, we opted to spend some space gushing about our favorite Blue Underground freak-outs.

## AFRICA BLOOD AND GUTS (1966)

Franco Prosperi and Gualtiero Jacopetti's wildly controversial expansion of their MONDO CANE shockumentaries is ostensibly about the dwindling of the colonial age in Africa. But really, the film is about endless sequences of authentic – and perhaps, staged – violent acts committed by humans against humans, all cut to the strains of late composer Riz Ortolani's haunting music.

## THE BLOOD SPATTERED BRIDE (1979)

Spanish director Vincente Aranda's lurid and erotic arthouse stab at LeFanu's iconic female vampire novel Carmilla came during a wave of similar films (including Stephanie Rothman's VELVET VAMPIRE, just discussed on the previous pages). Surreal, sexual and filled with unforgettable imagery this one is as hot as it is horrifying.

## THE CHURCH (1989)

First rate atmospheric Italian horror masterpiece directed by Michele Soavi (CEMETERY MAN) and ushered to screen by the great Dario Argento. Filled with imagery both blasphemous and beautiful and propped up by one of Goblin's most majestic latter period soundscapes.

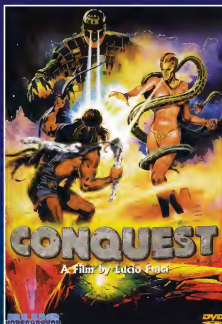
## CONQUEST (1983)

Leaking out of Italian splat-master Lucio Fulci's golden period of prurient gore-fests, CONQUEST is an anomaly, a

blatant attempt to ride a post-Conan wave of violent fantasy epics. But this is a Fulci film, after all, so the violence skirts ultra-violence and the atmosphere is thick with mist and portent...and endless female nudity. Fantastic Claudio Simonetti score too.

## CONTAMINATION (1980)

Director Luigi Cozzi's insane Italian exploitation riff on ALIEN and INVASION OF THE BODY SNATCHERS sees ZOMBIE veteran Ian McCullough romping around Columbia trying to stop his



buddy's weird world domination plot, the likes of which is centered around spreading heaving, acid-filled eggs hidden in coffee tins. Exploding torsos galore couple with an awesome Goblin score in this certifiable shocker.

## THE GHOST GALLEON (1974)

The third entry in Spanish director Amando de Ossorio's celebrate "Blind

Dead" series may not be as terrifying as the first (TOMBS OF THE BLIND DEAD) or as atmospheric as the last (NIGHT OF THE SEAGULLS), but with its horde of skeletal, robed and vision-challenged Templar zombies sifting around the fog in a haunted ship, there's plenty to love and fear here. And John Carpenter's classic creeper THE FOG may owe a thing or two to this one.

#### MACABRE (1980)

Mario Bava's son and longtime collaborator Lamberto Bava went full throttle for this, his first credited directorial debut. Based loosely on a headline Bava once read about a real-life necrophiliac,



MACABRE (also released as FROZEN TERROR) sees a lonely housewife keep her dead lovers severed head in the refrigerator, perfectly preserved. When her hormones surge and juices flow, she takes the head out and gets off on its chilly mouth, making love to it as her insanity swells. Just as perverse as it sounds and yet art-

fully made, tragic and somehow beautiful.

#### SUCCUBUS (1967)

Maverick and madly prolific voyeur Jess Franco hit his psychedelic apex with this full-throttle sex-soaked horrorshow freak-out, featuring ample nudity, amazingly groovy music, mind-bending color. If



you're just starting your elephantine journey into Franco town, this is an ideal place to start.

#### VENOM (1982)

Part hostage thriller, part horror-show, all insanity this British potboiler is painted with broad, cult-fave strokes starting with its casting. What other film would dare group two of the big screen's most storied madmen in Oliver Reed and Klaus Kinski together in the same movie, let alone pit them against a deadly Black Mamba snake on the loose in a London flat. Poor Nicol Williamson (EXCALIBUR) also hangs around for the party as does the ever-lovely Susan George.

#### VENUS IN FURS (1969)

James Darren joins forces with—again—Klaus Kinski and—again—Jess Franco in this sensual, jazz-drenched delirium loosely based on the famous novel and featuring Mrs. Harry Alan Towers herself, Maria Rohm in her best role. Absolutely first rate jazz score by Manfred Man, too as Darren blows his horn in the sand and gets obsessive about a dead girl who washes into his life. Dreamy, hypnotic and zoom-happy, like all good Franco should be.



Get thee to [www.FullMoonStreaming.com](http://www.FullMoonStreaming.com) and pick your own BLUE UNDERGROUND grindhouse favorites.



# CHILDREN SHOULD PLAY WITH WEIRD THINGS!

In 1989 Full Moon etched out a picture that would serve in many respects as their enduring infrastructure and that was director David Schmoeller's charming romp PUPPET MASTER. Written by Charlie Band and horror multi-hyphenate Kenneth J. Hall, the picture would spawn nine sequels (and counting), its lethal, diminutive anti-heroes going on to become icons of the genre. And then came –of course – the toys...

Band knows his audience and is as much a maker of weird art as he is the consummate showman. He and Full Moon are always working on both reinventing themselves

and staying relevant and the latest playthings crawling out of the Wonka-esque Full Moon factories are things of garish beauty.

On the PUPPET MASTER tip have a look at this latest installment in the PM catalogue.

Spinning the legacy of two Band film faves -1985's RE-ANIMATOR (the main thrust of this very issue) and that enduring PUPPET MASTER mythos - comes this glorious doo-dad, glowing green with zombie spawning malevolence: "Reanimation Blade". Blade is of course the trench-coated, dagger-wielding guttersnipe of Toulon's stringless assassins

and by melding him with the cult mythology sculpted by Stuart Gordon and Brian Yuzna. The handmade doll stands 17" tall, is a 1:1 scale replica of the original Blade, its skin glows and you can change up Blade's patented hook with a glowing re-agent loaded syringe and it comes with a certificate of authenticity, so you can show your pals before sticking 'em with the green end of the needle.

But if murderous, corpse-reviving puppets aren't your thing, maybe super-genius, utterly mad, massive craniumed madmen and the women they love might be more worthy of your mantelpiece adoration. If so, how about investigating Full Moon's upcoming HEAD OF THE FAMILY resin figures of the deformed, mutated villain from Band's beloved 1996 direct-to-video classic HEAD OF THE FAMILY (itself subject to a 'Ganja' version re-edit, as discussed on page 7). Here we have the Head himself, perched on his throne, as mis-



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# HEAD OF THE FAMILY



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erable as ever while a separate statuette realizes his cherished Bride. Long orbiting in development hell, the sequel BRIDE OF THE HEAD OF THE FAMILY is one of the most requested titles in the FM universe. The cool thing about the Bride is that when you nestle her sweet skull beside her betrothed, their hands fit together, forever...

To get your own Reanimation Blade figure before they sell out, and to keep tabs on the release and availability of the HEAD OF THE FAMILY toys visit: [www.FullMoonDirect.com](http://www.FullMoonDirect.com)





# THE VAULT

By DAVE JAY



## MIDNIGHT AT THE OASIS: A TOURIST TRAP RETROSPECTIVE

Welcome to Slausen's Lost Oasis: once a fashionable pit-stop for weary travelers, now a dilapidated eyesore miles from the nearest highway. Imagine finding yourself stranded in this unseen place, surrounded by Mr. Slausen's collection of disturbingly life-like mannequins, only one house down from Slausen's tormented sibling,



Davey. As the night gathers in, your friends begin to disappear – one by one. Soon you realize there's no place you can hide. Because Davey's on the loose tonight and he's got a special game he wants you all to play...

Directed and co-written by Texas raised and educated David Schmoeller, and neglected upon its initial theatrical release in March 1979, *Tourist Trap* stands alongside Scott Spiegel's *Intruder* as one of the few Charles Band-produced horror movies to have since achieved genuine reassessment by genre critics and street level slasher-rati alike. *Tourist Trap*'s visibility increased greatly back in 1998, following the release of Cult Video's Special Edition DVD (ably restored by J.R. Bookwalter, who is such an admirer of the film that he claims just handling the original negative gave him a 'contact high') and, marking the film's 35th Anniversary, finally hits Blu-ray this year courtesy of 88 Films in the UK and Full Moon in the US. So this would seem a fitting time to delve into the genesis of what has become a bona fide cult item over the past decade or so.

As I'm sure your average horror aficionado is already aware, *Tourist Trap* is a surprisingly outlandish beast. Primarily a slate-filling teen screamer produced concurrently with *Halloween* (though shot before, in late fall of 1977) and rushed into cinemas by Irwin Yablans' short-lived Compass International Pictures following the company's success with John Carpenter's seminal work, *Tourist Trap* seemed designed to have been forgotten two seconds after its final credits rolled. Yet the movie has managed to survive and prosper in the intervening years, due largely to the unanticipated amount of surreal imagery that fills much of its running time. This should come as little surprise, as writer/director Schmoeller's formative experiences included studying theatre



and film under Luis Buñuel (Belle de Jour) and Alejandro Jodorowsky (El Topo) while on a scholarship at the Universidad De Las Americas in Mexico City.

As Schmoeller explains, "Buñuel was my wife's godfather. So, I first met him socially. When I met him (in Mexico City, in undergraduate school), I was going to be a writer – probably a novelist. I had no thoughts of being a film director. I had never seen any of his work and really didn't know how famous he was – even though he had just returned from France and told all these funny, dirty stories about Catherine Deneuve. Same with Jodorowsky. He had a cartoon strip and put on these surrealist plays. I just wanted to be a writer and watched and listened. There were some incredible writers in Mexico at the time: Carlos Fuentes, Pablo Neruda, many others. It was a very exciting time and Mexico was a fascinating country.

In 1968, I worked as an interpreter for ABC Sports during the Olympics. The world didn't know it at the time, but the whole of Mexico City was in riot. If you went up to the top of the Olympic Stadium and looked across the way, you would see the National University across the parking lot – surrounded by Mexican army tanks – under siege. If the world found out about this, no one would have come to the Olympics. It was all very exciting and a real learning experience, but I still had no



inklings to be a filmmaker. I did see El Topo (and maybe Fando & Lis, I can't remember) – and had never seen such a film (I had seen so little films at this point in my life, period). I don't think I saw any of Buñuel's films for many years, but I did drink his famous Martinis, and not too many people can say that. So, he was definitely an influence, but not in the literal way you might imagine. I still remember seeing a Mexican film that was the rage of the time called Noche de Los Caifanes – which made a big impression on me as a writer, because I was still years away from even thinking about being a filmmaker."



The spirits of such instructors of the intangible haunt every frame of Schmoeller's short thesis film *The Spider Will Kill You*, which he wrote and directed on his return to Texas, and which earned the fledgling filmmaker an Academy Award Student Film Nomination in 1975 (although Schmoeller was eventually beaten to the prize by a fresh-faced Robert Zemeckis). Award or not, Spider would nevertheless go on to form the backbone of his professional debut feature, *Tourist Trap*.

Both *The Spider Will Kill You* and *Tourist Trap* center on the theme of mannequins encroaching a little too closely on the territory of 'real' human beings (an idea Schmoeller had happened across fol-

lowing a disturbing shopping trip to JC Penney's). In the *Twilight Zone*-esque Spider, a blind man who lives in the attic of an abandoned theatre falls in love with a mannequin. *Tourist Trap* subsequently lessened the peculiarity quota somewhat, this time straightening out the plot and making the mannequins subject to the will of a telekinetic madman, hell bent on finishing off the usual parade of worthless, thrill-hungry teenagers. But Spider's dark and uneasy atmosphere remains, as the endless parade of shop-soiled showroom dummies help cast and audience alike to descend into a delirious mad-dened state.

It is interesting, though not surprising, to note that such dummies had been a sta-



ple of the surrealist movement for quite some time, as Salvador Dali's early art installation *Bottoms of the Sea* – a combination of mannequins and painting – amply demonstrated. Another interesting parallel with Schmoeller's *Tourist Trap* can be found in the work of his mentor Jodorowsky: just look again at the sequence during *The Holy Mountain* where 'The Thief' is covered in plaster and falls into childlike despair after waking to find himself surrounded by an abundance of mannequins created in his own image. From this perspective, Schmoeller the student did his homework well, as *Tourist Trap* can be seen to be quietly carrying on a grand tradition – one that continues to this day in the disquieting work of UK Brit-shock artists such as The Chapman Brothers.

Schmoeller co-wrote *Tourist Trap*'s script with fellow University of Texas student J Larry Carroll, following six months spent as an intern under director Peter Hyams on the movie *Capricorn One*. After failing to attract much interest in Hollywood, their script eventually landed in the lap of producer Charles Band, who immediately took to the screenplay but requested that it should also carry a telekinetic sub-plot (Band's eyes being on the prize as usual, as De Palma's *Carrie* had been a recent box office bonanza).

"We gave the *Tourist Trap* script to only three people: AIP's Sam Arkoff, Bruce Cohn Curtis [producer of *Hell*



Night] and Charlie Band," recounts Schmoeller. "We never heard from Arkoff; Curtis liked the script but wouldn't let me direct – or Larry produce. If he would have offered more dollars for the script, we might have considered selling it. Charlie eventually read it, wanted to know if I could direct. So, I showed Spider and he hired me to direct – and Larry to produce. Later, while we were in pre-production, we heard from another director that Curtis had hired John Carpenter, who was in Hawaii rewriting our script. I've never talked to Carpenter – and have never

asked Curtis if that is true or not. But, we thought it was pretty amusing."

And so *Tourist Trap*, originally written to be shot in Texas, ended up being relocated to a poorly disguised California and was filmed over a 24-day period in late 1977 at various LA locations (Latigo Canyon and Griffith Park for externals, Hollywood Boulevard for internals), utilizing many of Schmoeller's Texas-bred peers. This included a number of Texas Chain Saw Massacre veterans such as the aforementioned Carroll (who had co-



edited Hooper's seminal classic) and the late Robert A Burns: the celebrated production designer who, during an impressively eclectic b-movie career, also provided art direction for the likes of *The Hills Have Eyes*, *The Howling* and Empire's own *Re-Animator*.

Another Chain Saw alumnus, Ted Nicolaou, explains how this small band of Lone Star State hopefuls wound up hustling for work in 1970s Hollywood. "It was kind of a slow exodus from Austin," muses Nicolaou. "After Chain Saw Massacre we thought we were going to be able to make movies in Texas but, one by one, people began to leave Austin: Daniel Pearl [Chain Saw's cinematographer] went to Dallas for a while, then Larry Carroll went out to LA and started working on a film called *Roar*, which was produced by Noel Marshall and starred Tippi Hedren and Melanie Griffith. And that was the film whose shoot went on forever and it was a crazy production, so people who had just moved to Los Angeles could get a job there - they were always hiring people because people were quitting right and left. And Larry Carroll had gone on to the film as an editor and he hired me to come on as second editor. At the same time, David and Larry were working on the screenplay that eventually became



*Tourist Trap*, and when the production of *Roar* got stalled because a flood came and wiped out all the editing machines and all of their sets, Larry and David went off and got Charlie Band to produce their film. And when they went into production they hired me to come and edit it for them."

While *Tourist Trap*'s supposed 'teen' cast is serviceable (featuring, as it does, such genre mainstays as Bond-girl Tanya Roberts and *The Love Butcher*'s Robin Sherwood), Schmoeller's movie is perhaps best remembered for Chuck Connors' startling turn as Mr. Slausen, unhinged proprietor of the lost oasis. Connors throws himself into the role with relish, and with good reason - at this late point in his career, the 6' 6" tall actor dearly wished to re-invent himself as a character villain and horror icon; a Boris Karloff for the post-disco generation. It was a plan that unfortunately never came to fruition: throughout the 1980s, Connors would barely touch the horror genre again



beyond roles in Andrea Bianchi's *Maniac Killer* and Fox Network's well-remembered but short-lived TV series *Werewolf*. He died from lung cancer in 1992.

But *Tourist Trap* also contains solid, well-defined cinematography courtesy of Nicholas Von Sternberg; son of the legendary Josef Von Sternberg, who directed Marlene Dietrich in the likes of *Blonde Venus*. And Pino Donaggio's score, recorded in Rome, is an unexpectedly quirky and off-kilter delight which, as with his music for Schmoeller's later Empire efforts *Crawlspace* and *Catacombs*, helps to push the movie skywards in the quality stakes. As indeed it should, since the orchestrations ended up eating into 1/6th of the film's meagre budget. Donaggio's contribution was apparently detested by producer Irwin Yablans, who was hoping for a more typical Carpenteresque synthesized score and thought that Pino's cues had completely ruined the dark tone of the film.

"My relationship with Pino Donaggio stems from an interesting fluke," says

Schmoeller. "Joe Dante had just directed *Piranha* and had hired Pino to do his score. Pino was in town but he didn't speak English. So, I was brought in to be the interpreter - because Pino spoke Spanish - so, we spoke in Spanish and I translated for Joe. Irwin Yablans was only



the distributor of *Tourist Trap* and had nothing to do with the making of it. He did have the unique opportunity to see both *Tourist Trap* and *Halloween* in picture-cuts without any sound effects or music.





Looking at them in that form, he thought the better film, the one that would do better commercially, was going to be *Tourist Trap*. Then John Carpenter added that amazingly simple but extraordinarily transformative score that made Halloween a landmark film. When Yablans saw *Tourist Trap* with Pino's symphonic score, it didn't have the same transformative effect – and he was disappointed. He said I had ruined the movie, but he was

that befell Bob Clark's equally intense Vietnam allegory *Deathdream*). Compass International attempted to counterbalance this with a wonderfully gaudy ad campaign, desperately highlighting the movie's horrific content ('Shock you can see! Terror you can feel!'). I guess one can follow the board's thinking: there's no nudity or bad language in the film and much of the violence is implied rather than overtly shown, but this ain't no *Watcher in the Woods* – notice how *Tourist Trap*'s 1998 DVD release wears its self-imposed R-rating as a well-deserved badge of honor, no doubt at the behest of the director himself.

"We were stunned at the PG rating. It was clearly a mistake. I wouldn't let my son see the movie. The PG rating killed the movie at the box-office. No serious filmgoer will go to a PG horror film. On the other hand, since it was a PG movie, it subsequently played on TV – at all hours of the day. For years, I had people come up to me who said they saw *Tourist Trap* on Saturday afternoon TV when they were eight and it scared them to death. I think this led to the revival of interest in the actual value of *Tourist Trap*. Thank you Censorship."

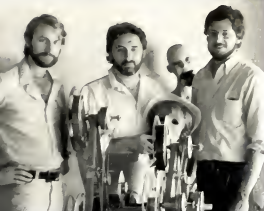
Despite the initial disappointment of *Tourist Trap*'s release, David Schmoeller would go on to work many times for Charles Band, co-writing the screenplay for *The Day Time Ended* and writing/directing the minor horror clas-

sics *Crawlspace* and *Puppet Master* along the way. But *Tourist Trap* remains the jewel in Schmoeller's crown and famously became a firm favorite of horror scribe Stephen King, who wrote of the movie in his otherwise rather sketchy terror treatise *Danse Macabre*, "...the film wields an eerie, spooky power... there are a number of effective, atmospheric shots of the dummies' blank eyes and reaching hands... As a film that deals with the queer power that inanimate dummies, mannequins, and human replicas can sometimes cast over us, it is a more effective film than the expensive and ill-advised film made from William Goldman's bestseller, *Magic*."

Of course, at the time of King's writing in 1981, *Tourist Trap* was languishing in obscurity following its disastrous theatrical run (the author described it as his "own discovery"). Thankfully, the passage of time eventually corrected such an unfortunate oversight, and *Tourist Trap* has rightly been reappraised as one of the most startling slasher movies of the late 1970s.

Article adapted from the authorized history of Empire Pictures, *Empire of the 'B's: The Mad Movie World of Charles Band*, written by Dave Jay, Torsten Dewi & Nathan Shumate. Released via Hemlock Books in February 2014.

Special thanks to David Schmoeller and Ted Nicolaou.



just disappointed the film wasn't Halloween. They are two completely different movies."

Upon its original release back in 1979, *Tourist Trap* garnered an astonishing PG rating from a seemingly asleep-on-the-job MPAA, which pretty much killed the film's box-office chances (the same fate

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# BANDWIDTH

**W**hen I was a teenager growing up in Rome, Italy I had little exposure to television but what I did have was a steady diet of incredible 1960's music (Pink Floyd, The Beatles, music I still love and still get lost in), a non-stop wave of art films helmed by the likes of Fellini and Pasolini with the occasional horror film that snuck over from the US like *NIGHT OF THE LIVING DEAD* and most importantly, I had an endless supply of early Marvel comics. So it was a strange mix really, of those earthy Italian films, horror movies, Marvel comics and inspiring music. But I was really obsessed with the comics. I was first a fan of those pre-super hero comics and I just loved the monster stuff, all those early Jack Kirby, Steve Ditko and Stan Lee creations, those "O Henry" riffs Lee was famous for and those tales of giant monsters stomping cities. Later, they started to experiment and one day I picked up *JOURNEY INTO MYSTERY* and there was a character named THOR and then suddenly there was a book called *THE FANTASTIC*

*FOUR* and then *AMAZING FANTASY* introduced *THE AMAZING SPIDER-MAN*. I loved it all. I began to recognize the different styles from the various artists for the monster stuff and I was always wondering, as a fan, what was happening at Marvel Comics and what was Jack Kirby, Steve Ditko and Stan Lee really like and what was their process. Unlike *FAMOUS MONSTERS OF FILMLAND*, which had Forry Ackerman, the Marvel universe was shrouded in mystery. And then, one day they introduced a column called "Stan Lee's Soapbox". Suddenly a window opened where suddenly I knew something about these guys, about the Marvel bullpen. I was able to peek in on the process and that was extremely exciting...

Many years later, after we left Empire behind and started Full Moon, fans wanted to know how our movies were being made and who was making them so I started the VIDEOZONE. People rented these early features on VHS - remember, this was before DVD - and at the end of the film, if you were patient, there

was always a 20 minute VIDEOZONE segment, my take on "Stan Lee's Soapbox" where we took you behind the scenes to see the making of the pictures. The response from fans was huge. We got hundreds of letters. People loved the movies but they really loved the "Video-Zone" - sometimes more than the movies! - we kept this alive for many years and now it's sort of morphed into many things including my "Vidcast" that we stream on YouTube and via [www.FullMoonStreaming.com](http://www.FullMoonStreaming.com).

So this bit of history is essential in understanding the main reason why I couldn't be happier about *DEURIUM*. This is a magazine created by us, we filmmakers who also love weird and unique films. And in a world today where - to quote a Roger Waters solo album we are "Amused to Death," hopefully this magazine will open doors and add insight to our process.

And we'll have a helluva lotta fun too. See you next round...

—Charles Bond



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